DOCUMENT RESUME

ED 477 983 CS 511 365

AUTHOR	Bauernschub, Mary Beth
TITLE	Shakespeare Stealer. ArtsEdge Curricula, Lessons and Activities.
INSTITUTION	John F. Kennedy Center for the Performing Arts, Washington, DC.
SPONS AGENCY	National Endowment for the Arts (NFAH), Washington, DC.; MCI WorldCom, Arlington, VA.; Department of Education, Washington, DC.
PUB DATE	2002-00-00
NOTE	49p.
AVAILABLE FROM	For full text: http://artsedge.kennedy-center.org/teaching_materials/curricula/curricula.cfm?subject_id=LNA.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC02 Plus Postage.
DESCRIPTORS	Class Activities; Intermediate Grades; *Language Role; Learning Activities; Lesson Plans; Middle Schools; Student Educational Objectives; Student Research; Teacher Developed Materials; *Theater Arts; Units of Study
IDENTIFIERS	National Arts Education Standards; *Shakespeare (William)

ABSTRACT

A book called "The Shakespeare Stealer" (Gary Blackwood) is about a young boy during the time of Shakespeare who sneaks into the Globe Theater and meets the Bard. The book has been turned into a play. The five lessons in this curriculum unit revolve around "The Shakespeare Stealer." The lessons in the unit support many major elements of the play, and each can be used as a stand-alone lesson. The following lessons are part of the unit: Shakespeare Stealer: A Character Life Box; Shakespeare Stealer: A Way with Words or Say What?; Shakespeare Stealer: Design a Set; Shakespeare Stealer: Fancy Fencing; and Shakespeare Stealer: Playing with Puns. In these lessons, students will, for example, discover fencing through the use of ballet movement and learn the intricacy of set design; explore Shakespeare's use of words and phrases through a lesson on puns and word play; and research characters in the stories and create "life boxes" to gain a deeper understanding of play roles. Each lesson in the unit specifies: length of time to complete, grade level, subjects, subtopics, "intelligences" being addressed, dimensions of learning, equipment, media and materials needed, relevant national and state standards, and instructional objectives. The lessons also provide detailed step-by-step instructional plans, assessment activities, and teacher references. (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 477 983

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Curriculum Unit Detail

Shakespeare Stealer

The five lessons in this unit revolve around the wonderful book *The Shakespeare Stealer* by Gary Blackwood. The book, which has been turned into a play, is about a young boy during the time of Shakespeare who sneaks into the Globe Theatre and meets the Bard. The lessons in this unit support many major elements of the play, and each can be used as a stand-alone lesson. Students will discover fencing through the use of ballet movements, and they will learn the intricacy of set design. Shakespeare's use of words and phrases is explored through a lesson on puns and word play. Also, students will research characters in the stories and create "life boxes" to gain a deeper understanding of play roles.

The following lessons are part of this unit:

- Shakespeare Stealer: A Character Life Box
- Shakespeare Stealer: A Way With Words or Say What?
- Shakespeare Stealer: Design a Set
- Shakespeare Stealer: Fancy Fencing
- Shakespere Stealer: Playing with Puns

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS 511 365

BEST COPY AVAILABLE

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Shakespeare Stealer: A Character Life Box
(Part of Curriculum Unit Shakespeare Stealer)

Resource Type: lesson

Length: 2 days

Grade: 4,5,6,7,8

Subjects: Language Arts, Performing Arts, Social Studies

Subtopics: English, History, Literature, Theater

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students work in pairs to create a "life box" of a character in the play,

The Shakespeare Stealer. They collect five props, a costume piece, or clues about the character and write a rhyme royal (a poem with the pattern: ababbcc) about the character as a puzzle for others to figure out. The pair of students present the character's life box to the class.

Equipment:

- Computer: Mac or PC with Internet access
- Still Camera

Media & Materials:

Printouts: This lesson does not have any printouts.

Student Supplies: Pencils and notebooks or paper

Other Materials: 1. Index cards with the names of the characters in the play on them. The extra information following each name is to help the teacher and student to know who is who in the play. The teacher may include the information on the card if he/she wants to.

- Widge – The apprentice taught a special kind of writing. Sold to another master who wants him to copy out the text of *Hamlet*.
- Falconer/Simon Bass – A former actor who wants to get the play, *Hamlet*, for his troop of players to perform. Assumes the disguise of Falconer.
- Dr. Timothy Bright – Widge's first master who invents the special writing to help in his business as an apothecary and preacher. Sells Widge to Falconer.
- Thomas Pope – A member of The Lord Chamberlain's Men; has a place that the apprentices live. This character is real. Thomas Poope is mentioned as a player in the First Folio.
- Nick Tooley – An apprentice who is outgrowing the women's parts. Causes trouble by not showing up at plays, drinking, and gambling. This is another real person mentioned in the First Folio as a player.
- Robert Armin – A kind actor in the company. A good fencer who kills Falconer/Bass. This man was a famous comedic actor in The Lord Chamberlain's Men. Shakespeare wrote parts for him.
- Will Sly – Another actor in the company, mistaken for Mr.

Shakespeare at first by Widge. This real man is listed as Will Slye in the First Folio.

- John Heminges – In the First Folio dedication, he is known as John Heminge. He was an actor in Shakespeare's company, the King's Men, who with Henry Condell gathered notes, collected prompt books, and used his memory to create the First Folio. In the play, he is a company director and holds the prompt books.
- William Shakespeare – An actor, playwright, member of the Lord Chamberlain's Men (later the King's Men), and poet who wrote many popular plays; the most famous of all English playwrights. In this play, his play, *Hamlet*, is the play that Widge is to copy and steal for Bass.
- Queen Elizabeth I – The ruler of England who enjoys plays. She ruled England during a very prosperous time. At the time of this play, she is old and nearing the end of her life. She remained vain until her death.
- Libby – A maid in the Simon Bass house.
- Julian – A young woman who disguises herself as a boy to be an apprentice in the Lord Chamberlain's Men.
- Sander Cooke – An apprentice in the Lord Chamberlain's Men who is Widge's roommate and who befriends him. His name appears in the First Folio as Alexander Cooke.

2. A sample of a character life box for Queen Elizabeth. You will need: a shoe box or pillow case; white foundation makeup; rouge; a crown; a red wig; and a handkerchief with an "E" on it.

3. A sample of a "rhyme royal." Here is one made up about Queen Elizabeth based on the props brought in the character life box. (Feel free to make up or find your own.)

My mask is easy to wear.
A face of rouge on all white,
A wig of flaming hair,
A crown worn a bit tight,
Regal in any light.
On my handkerchief an embroidered E
To show my favor, I'll give it to thee.

4. *The Shakespeare Stealer*, a book by Gary Blackwood

Related Textbooks:	None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Mr. William Shakespeare and the Internet**
  http://shakespeare.palomar.edu/default.htm

  This site has a double mission: to serve as a guide to Shakespeare resources already available on Internet, and to present new Shakespeare material that is unavailable elsewhere on the Internet.

- **Shakespeare: The Complete Works**
  http://the-tech.mit.edu/Shakespeare/works.html

  This site contains the texts of the works of William Shakespeare.

General Internet Resources:

- **Absolute Shakespeare**
  http://absoluteshakespeare.com/

  Here you can find study guides with brief summaries of plots for each play and commentaries that explore the meaning of each play scene by scene. There are also studies of characters, a list of films made of the plays, and additional Web links.

- **Folger Shakespeare Library**
  http://www.folger.edu

  The Folger Library is a research institution that contains authentic editions Shakespeare's works and a collection of British and European books from the 15th-18th centuries, highlighting literature, culture, and religion.

- **Shakespeare Magazine**
  http://www.shakespearemag.com/

  Shakespeare Magazine is for teachers of Shakespeare and enthusiasts of the Bard of Avon. You can access featured articles, and in the Teacher's Resource section, you can find a number of good lesson plans.

National Standards for Arts Education:

- K-4 Theatre Content Standard 1 : Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- K-4 Theatre Content Standard 3 : Designing by visualizing and

arranging environments for classroom dramatizations

- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations
- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms
- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Theatre Content Standard 8 : Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life
- 5-8 Theatre Content Standard 1 : Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 5-8 Theatre Content Standard 3 : Designing by developing environments for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- History World History #27; Historical Understanding #1, #2
- Language Arts #1, #2, #3, #4, #8

Source of Standards: McRel, ARTSEDGE

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if

BEST COPY AVAILABLE

any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1. Students, in pairs, will create a character life box for a character in *The Shakespeare Stealer*.
2. Students, in pairs, will research information about their character or his/her job.
3. Students, in pairs, will write a rhyme royal to describe the character depicted in their life box.
4. Students, in pairs, will present their character life boxes to the class.

Strategies: Pairs
Peer evaluation

Instructional Plan:

Warm Up:

1. Pull out the Queen Elizabeth character life box with white foundation makeup, rouge, a crown, a red wig, and a handkerchief with an embroidered E on it. Let the students examine the props.
2. Ask the students if they can predict which character in *The Shakespeare Stealer* could have packed this box. Have them write the prediction down.
3. For more clues, read a "rhyme royal" about the character life box. (Use either the one already made up or make up one of your own.) Ask the students if they now know whose life box this is. Ask students to explain their reasoning.

Introductory Activity:

Discuss how what people pack in purses, backpacks, gym bags, brief cases, or suitcases tells a lot about what they do or where they are going. You could call these things "character life boxes," because they tell you something about someone's life. Examples could be:

- Purse: Cheerios in a baggie and a small bottle filled with milk—may indicate a mother of a toddler;
- Backpack: history, math, and spelling books—may indicate a student's homework load for the night;
- Gym bag: tennis racket, a tube of yellow tennis balls, a towel,

BEST COPY AVAILABLE

and wrist and head bands—may indicate a game of tennis is to be played;
- Brief case: a legal brief and a court calendar—may indicate a lawyer;
- Suitcase: swim trunks, snorkel gear, and flippers—may indicate this person is heading for a vacation near the water.

Actors often use props to help clarify a character. Sherlock Holmes wouldn't be complete without a hunting cap, a pipe, and a magnifying glass. Superman needs his horn-rimmed glasses for his disguise as Clark Kent. To become Superman, the glasses disappear, and the blue tights, red cape, and the big red S on his chest appear. If you think of Hamlet, the skull of Yorik is a vital prop. Different actors may play the part, and the audience would still know which character is which.

In the play, several actors played several characters. What did they do to create a new character? (Answers could include a change of costume, makeup, voice, or prop.)

Developmental/Guided Practice

1. In Shakespeare's writings, the Bard gave clues to the actors about how to say the words through rhymes and rhythms in the text. Many lines are in iambic pentameter, a rhythm not unlike a heartbeat. He also used couplets to close a scene out.
2. A rhyme royal—the class had already heard about Queen Elizabeth's life box in this poetic form—is another form of rhyme Shakespeare used. The pattern is ABABBCC. In other words, the lines A rhymed, the lines B rhymed, and the lines C rhymed.
3. Put the Queen Elizabeth poem on the board. Have students look at the rhyme royal carefully to identify the pattern.
4. Identify several characters in *The Shakespeare Stealer*. Give students an opportunity to create a rhyme royal of their own using one of these characters.

Independent Practice

1. The play is historical fiction. This means the playwright took real characters and mixed them in with fictional characters. Who seemed real in the play? Why? Where would we look to find out information? List as many of the characters as they can recall on the board.
2. Pair up students and give each an index card with a character name and brief description of who they are and what they do in the play. The real characters may be researched. The fictional characters have historical basis and can be researched by job

type or station in life. (Example: Julian is a girl disguised as a boy to work in the theatre. Women were not allowed to perform in the Elizabethan theatres.)

3. Each pair decides which 5 props or costume pieces they can find or create to put in a character life box. They may use a shoe box or a pillow case to put the pieces in. If they must draw or find a picture of the prop, that would be acceptable, especially the weapons chosen to represent Falconer/Bass and Armin. **No real weapons, swords, fencing rapiers, or knives may be brought in for this project.**
4. The pair then creates a rhyme royal about the character and his/her life box. The name of the character is not to be included in the rhyme. The class will try to guess each character.

Closure:

1. Pairs present each life box to class. They show the 5 selected props, drawings, or costume pieces of their character. They also read their rhyme royal.
2. The class tries to guess the identity of the character presented.
3. Pairs hand in all written material.

Assessment: 1. The teacher records the pair's work by photographing the props selected and the presenting pair.

2. Each pair signs the written rhyme royal and hands it in.

3. Questions to ask in assessing the work:

- Did the pair create or find 5 props/costumes/drawings to help identify the character assigned to them?
- Did the rhyme royal have the ABABBCC rhyme pattern?
- Did the rhyme royal give clues about the character using any of the props/costumes/drawings or character traits of their assigned characters?

Extensions: None

Teacher References:

The Shakespeare Stealer; Gary Blackwood; Puffin Books; 1998.

William Shakespeare and the Globe; Aliki; Harper Collins Publishers;

1999.

Something Rich and Strange A Treasury of Shakespeare's Verse; Selected by Gina Pollinger and Emma Chichester Clark; Kingfisher; 1995.

Kids Take the Stage; Lenka Peterson and Dan O'Connor; Back Stage Books; 1987, 1997.

Theatre Games for Young Performers; Maria Novelly; Meriwether Publishing. Ltd.; 1985.

Shakespeare for Dummies; John Doyle, Ray Lischner; IDG Books Worldwide; 1999.

Author : Mary Beth Bauernschub
Kingsford Elementary School
Mitchellville MD

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Shakespeare Stealer: A Way With Words or Say What?
(Part of Curriculum Unit Shakespeare Stealer)

Resource Type: lesson

Length: 1- 2 hours, with homework assignment

Grade: 4,5,6,7,8

Subjects: Language Arts, Performing Arts, Visual Arts

Subtopics: Drawing, English, Literature, Theater

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Shakespeare invented about 2,000 words and expressive phrases.

Students, working in teams, play a word game similar to "Pictionary" to identify some of the words. They act out famous lines and phrases and write a story using the newly identified words and lines.

Equipment:

- Computer Mac or PC with Internet access and printer

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: Pencils and notebooks or paper

Other Materials:

1. *The Shakespeare Stealer* by Gary Blackwood
2. *William Shakespeare and the Globe* by Aliki, pages 46 and 47
3. *Something Rich and Strange, A Treasury of Shakespeare's Verse* selected by Gina Pollinger
4. Copies of selected phrases from handout, one per student.
5. Index cards with one phrase from the handout per card
6. Extra famous lines and phrases can be found on line at Absolute Shakespeare
7. Large sheets of newsprint or drawing paper
8. Markers, 1 per team
9. Timer that tells time in minutes and seconds
10. Dictionary and thesaurus, enough for each pair or group of students

Related Textbooks: None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Absolute Shakespeare**
  http://absoluteshakespeare.com/

Here you can find study guides with brief summaries of plots for each play and commentaries that explore the meaning of each play scene by scene. There are also studies of characters, a list of films made of the plays, and additional Web links.

- **Mr. William Shakespeare and the Internet**
  http://shakespeare.palomar.edu/default.htm

  This site has a double mission: to serve as a guide to Shakespeare resources already available on Internet, and to present new Shakespeare material that is unavailable elsewhere on the Internet.

General Internet Resources:

- **Folger Shakespeare Library**
  http://www.folger.edu

  The Folger Library is a research institution that contains authentic editions Shakespeare's works and a collection of British and European books from the 15th-18th centuries, highlighting literature, culture, and religion.

- **Shakespeare Magazine**
  http://www.shakespearemag.com/

  Shakespeare Magazine is for teachers of Shakespeare and enthusiasts of the Bard of Avon. You can access featured articles, and in the Teacher's Resource section, you can find a number of good lesson plans.

- **Shakespeare: The Complete Works**
  http://the-tech.mit.edu/Shakespeare/works.html

  This site contains the texts of the works of William Shakespeare.

National Standards for Arts Education:

- K-4 Theatre Content Standard 2 : Acting by assuming roles and interacting in improvisations
- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations
- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms

- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Theatre Content Standard 8 : Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life
- K-4 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- K-4 Visual Art Content Standard 2 : Using knowledge of structures and functions
- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines
- 5-8 Theatre Content Standard 2 : Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 5-8 Theatre Content Standard 4 : Directing by organizing rehearsals for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures
- 5-8 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- 5-8 Visual Art Content Standard 2 : Using knowledge of structures and functions
- 5-8 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- 5-8 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

BEST COPY AVAILABLE

Other National Standards:

- Language Arts #1, #2, #3, #4, #5, #6, #8

Source of Standards: McRel, ARTSEDGE

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1. Students will interpret the meanings of words through drawing the meaning.
2. Students, in teams, will identify the words through interpreting a drawing.
3. Students, working in cooperative groups, will analyze the meaning of a line or phrase.
4. Students, working in cooperative groups, will pantomime the line or phrase for the class.
5. Students will identify the line or phrase being presented to the class.
6. Students will write a short story using Shakespeare invented words, lines, and phrases.

Strategies: Cooperative groups
Analyzing
Interpreting

Instructional Plan:

Warm Up:

1. Gary Blackwood, in his play, *The Shakespeare Stealer*, has adopted language not so common to our ears today to tell his story. He uses words like "Goody" instead of "married woman" or "Mrs." "and "whist" instead of "while."

2. Ask the students to interpret the meanings of the following words used in *The Shakespeare Stealer*. Use the words "con" (memorize), "ken" (know), and "aye"(yes) in context within a sentence. Get students

BEST COPY AVAILABLE

to write what they think the meaning of each is.

3. Discuss what the students thought the words meant and how/why they came up with that answer.

4. With the new word, "cutpurse"(thief), draw a picture on the board of a scissors or knife and a purse. Or the teacher can pantomime a purse being cut off. Ask the students if they understand what the word, "cutpurse" means and how did they come up with the meaning.

Introductory Activity:

1. Writers enjoy playing with language. Many of the words and phrases that we use today were invented by William Shakespeare. Words like "manager," "lonely," "forward," and "fair play" are just a few of the about 2,000 words he put into his poetry and plays. Today the students will identify many more.

2. The teacher should look at Aliki's book, *William Shakespeare and the Globe*. On pages 46 and 47 are lists of some of his words. Either copy the pages and give out to the class or list some of the words on the board. Select enough words for each team to go two rounds (about 60 words). Write these words on index cards to use during the game. Select words that seem easy to convey meaning by drawing. Ones that may work are:

mountaineer, fortune-teller, bandit, watch-dog, schoolboy, football, worm hole, horn-book, shooting star, moonbeam, dew-drop, glow, dawn, alligator, lady-bird, luggage, eyeball, love-letter, puppy-dog, farmhouse, bedroom, birthplace, fairy land, worthless, long-legged, pale-faced, hot-blooded, flea-bitten, green-eyed, upstairs, downstairs, ...

3. Ask students if they know how to play the game, "Pictionary." Discuss how they play the game. The game will be played using Shakespeare's invented words as follows:

- A time-keeper is selected from the class. He/she keeps time and records the team points on the board.
- The class is divided into two to four groups. [A way that works well is to put the class in a circle and go around the circle counting off however many groups there are. Each person holds the number with his/her fingers. (Ones hold one finger, twos holds two fingers, etc.) Once the whole class has received a group number, then all ones go to one side of the room, and twos go to another side of the room, etc.]

- The teacher selects an honest person from each group to put a hand up indicating the team has figured out the word. This person will also hear the word with the player for each team. This person MAY NOT give hints to the others on the team what the word is, or tell the player who is drawing and how to draw the picture.
- Teams count off numbers to see who will go first, second, third, etc.
- Large sheets of newsprint paper or paper with markers are set at each team's area.
- One member from each team comes up to the teacher to be given the word to draw. The teacher can show the word on the card or quietly say the word in the player's ear. All teams get the word at the same time. They have 45 seconds to draw and guess the word.
- The first team to guess correctly gets a point for that word.
- New people from each team come to get words until each person has had two turns.

NOTE: The words to be used could be put on the board or passed out to each team to search out as they play the game.

WARNING: This game can get loud. Discussions about volume and good sportsmanship should be discussed before playing.

4. After playing the game, ask the students to name some of Shakespeare's words. Students should record these words and identify their meanings.

Developmental/Guided Practice

1. Shakespeare also put phrases into our language that we still use today. "Too much of a good thing," "Good riddance," and "In my mind's eye," are all word combinations made famous by him.

2. Put several phrases on the board. They may include: "Every inch a king," "Not budge an inch," "Wild-goose chase," or "Sweets to the sweet."

3. Ask for a student or two to select a phrase and pantomime it for the class to guess which one they are acting out.

Independent Practice

1. Distribute the handout of lines to each student. Or use the Web site

Absolute Shakespeare. It contains about 130 quotes to choose from.

2. Divide the class into groups with no more than four people per group.

3. Give each group an index card with Shakespeare lines from the handout.

4. Students interpret their lines and create a pantomime to present to the class. They work to make the meaning clear to others.

5. Each group presents their lines to the class. The class guesses which lines are being acted by looking at the handout.

Closure:

1. Discuss what the students found out about Shakespeare and his language inventions. How did drawing the words and pantomiming the lines force the students to search for meaning?

2. For homework, each student writes a short story using Shakespeare's words, phrases, and lines meaningfully. A total of 10 of these for Grades 4-5 and 20 for Grades 6-8 should be in the story. The student underlines Shakespeare's words, phrases, or lines used within the story.

Assessment:

1. Students worked cooperatively in their assigned groups.
2. Students identified ways to draw the words or their meanings.
3. Students presented assigned lines with understanding of the language and meaning.
4. Each student wrote a story using Shakespeare's words, phrases, or lines correctly.
5. Each student underlined the Shakespeare word, phrase, or line as assigned per grade level.
6. Each student used correct grammar and mechanics to write the story.

Extensions: None

Teacher References:

The Shakespeare Stealer; Gary Blackwood; Puffin Books; 1998.

William Shakespeare and the Globe; Aliki; Harper Collins Publishers;

1999.

Something Rich and Strange A Treasury of Shakespeare's Verse; Selected by Gina Pollinger and Emma Chichester Clark; Kingfisher; 1995.

Kids Take the Stage; Lenka Peterson and Dan O'Connor; Back Stage Books; 1987, 1997.

Theatre Games for Young Performers; Maria Novelly; Meriwether Publishing. Ltd.; 1985.

Shakespeare for Dummies; John Doyle, Ray Lischner; IDG Books Worldwide; 1999.

Author : Mary Beth Bauernschub
Kingsford Elementary School
Mitchellville MD

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Shakespeare Stealer: Design a Set
(Part of Curriculum Unit Shakespeare Stealer)

Resource Type: lesson

Length: 3 days

Grade: 5,6,7,8

Subjects: Design Arts, Language Arts, Math, Social Studies, Visual Arts

Subtopics: Design, Drawing, Environmental Arts, Geography, History, Media, Stagecraft

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students will design a set for the play, *The Shakespeare Stealer*. The class will see the play or the read the book, *The Shakespeare Stealer* by Gary Blackwood. Each of the settings will be identified.

The settings should be historically faithful to the time period, during Elizabethan England. Students select a scene for which they can create an original setting, plan the setting on graph paper, and as sketch, make a scale model to present to class. Students write to persuade the director (teacher) to choose the plan they submitted.

Equipment:

- Computer Mac or PC with Internet access and printer

Media & Materials:

Printouts: This lesson does not have any printouts.

Student Supplies: Calculator for each student, pencils, paper, crayons, scissors, glue, colored pencils, and markers

Other Materials:

1. *The Shakespeare Stealer*, Gary Blackwood.

2. A collection of: empty shoeboxes; thin cardboard; modeling clay; paints, both watercolor and pos colored pencils; markers; dowels; magazines; and scissors.

3. Graph paper, enough for each student

4. Drawing paper, enough for each student

5. The titles listed below are just samples of books that could be used for research to spark ideas fo sets and to gain some historic perspective:

- *William Shakespeare and The Globe* by Aliki
- *The Best of Shakespeare* by E. Nesbit
- *Life in the Elizabethan Theatre* by Diane Yancy
- *Inside Story Shakespeare's Theater* by Jacquiline Morley and John James
- *Shakespeare The Globe and the World* by S. Schoenbaum
- *Bard of Avon, The Story of William Shakespeare* by Diane Stanley and Peter Vennama
- *Shakespeare's Theatre* by Andrew Langley
- *Cultures of the Past Elizabethan England* by Ruth Ashby
- *Shakespeare for Kids* by Colleen Aagesen and Margie Blumberg
- *Shakespeare* by Martin Fido
- *Shakespeare's England* by The editors of Horizon Magazine

Related Textbooks: None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Shakespeare Illustrated**
  http://www.cc.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/Shakespeare.html

  Shakespeare Illustrated explores nineteenth-century paintings, criticism and productions of Shakespeare's plays and their influences on one another. This site is maintained by Harry Rusche, Professor of English at Emory University.

- **Shakespeare's Globe Research Database**
  http://www.rdg.ac.uk/globe/

  This site from the United Kingdom provides information on the Globe Theatre. It provides a virtual tour of the newly reconstructed Globe, as well as historical information about the orig Globe.

- **Tate Gallery**
  http://www.tate.org.uk/home/default.htm

  The Tate Gallery in the United Kingdom has an easy to navigate site for all ages. Their extensive collections include works that reflect various artists' interpretations of Shakespear characters, settings, and scenes.

General Internet Resources:

- **Art History Resources on the Web**
  http://witcombe.sbc.edu/ARTHLinks.html

  Compiled by Professor Witcombe of Sweet Briar College in VA, this site includes links to images, such as those of past monarchs, organized by time period, artist, or subject.

- **Folger Shakespeare Library**
  http://www.folger.edu

  The Folger Library is a research institution that contains authentic editions Shakespeare's works and a collection of British and European books from the 15th-18th centuries, highlight literature, culture, and religion.

- **Mr. William Shakespeare and the Internet**
  http://shakespeare.palomar.edu/default.htm

  This site has a double mission: to serve as a guide to Shakespeare resources already availa on Internet, and to present new Shakespeare material that is unavailable elsewhere on the Internet.

- **Shakespeare Magazine**

http://www.shakespearemag.com/

Shakespeare Magazine is for teachers of Shakespeare and enthusiasts of the Bard of Avon You can access featured articles, and in the Teacher's Resource section, you can find a number of good lesson plans.

National Standards for Arts Education:

- 5-8 Theatre Content Standard 3 : Designing by developing environments for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing meth of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film television, and electronic media in the community and in other cultures
- 5-8 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- 5-8 Visual Art Content Standard 2 : Using knowledge of structures and functions
- 5-8 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- 5-8 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- 5-8 Visual Art Content Standard 5 : Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 5-8 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Geography #2, #6, #17
- History World #27, 28, 31; Thinking #1,2; Understanding #2
- Language Arts #1, #2, #3, #4
- Math #1, #3, #4, #5, #9

Source of Standards: McRel, ARTSEDGE

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

BEST COPY AVAILABLE

Instructional Objectives:

1. Students will search for artworks of Shakespeare's plays.
2. Students will research London and times of Elizabethan England.
3. Students will identify the settings used in the play, *The Shakespeare Stealer*.
4. Students, alone or working with one partner, plan and sketch out a selected scene.
5. Students will create a floor plan using scale.
6. Students will construct a scale model of their setting.
7. Students will present the model to the class.
8. Students will write a persuasive letter to the director about choosing their design.

Strategies:

Cooperative groups
Analyzing
Interpreting
Researching

Instructional Plan:

Warm Up:

1. A set on the stage can provide visual clues as to where the director and set designer agreed to le the audience's imagination. Sets can vary from the very realistic, where the sink works and the linoleum floor has a dingy yellow build up, to the very abstract, like two ladders center stage for two characters to pretend they are speaking from upstairs bedrooms, like in Thorton Wilder's *Our Town*

2. In Shakespeare's time, sets were minimal. A person with a sign might appear to inform the audie of the new setting. Or the audience had to listen to the lines to identify where the characters were. T characters wore the clothing of their time and place, that of Elizabethan England.

3. Today's directors and designers interpret Shakespeare's works in many different ways. Some ke the look of Elizabethan England. Others are historically and geographically true to the text, such as sets for *Julius Caesar* that take place in Rome 2000 years ago. Others will look at the same text an change the time and place. For example, *Hamlet*,, the film staring Ethan Hawke as the lead charact was set in modern times.

4. Designers must interpret the director's vision of the play. They take measurements of the space. They research the time and place of the play. They sketch out rough ideas to share with the directo Approved sketches are then put on graph paper for the set building crew to build in full size. They a build small-scale models of their ideas for the director, set crew, and actors to use.

Introductory Activity:

1. Students are to research the Elizabethan England that is the setting of the play, *The Shakespear Stealer*. They are going to design sets for a scene in that play.

2. The class should use the Internet and some of the books listed in the Materials section of this lesson plan. The following Internet resources are good starting points:

- Shakespeare Illustrated
- The Tate Gallery

- Shakespeare's Globe Research Database (This site is especially important becaus*The Shakespeare Stealer* takes place backstage at the Globe.)

3. Students identify the different locales in the play, *The Shakespeare Stealer*. The play is s year 1601. The playwright notes:

"At the rear of the playing area is a shallow, two-story set with a narrow fight of steps leadir upper story. In the center of the upper story is a single wide doorway draped with a curtain. story has two smaller openings, one at Left and one at Right, also covered by curtains. At v times, this set will represent Dr. Timothy Bright's apothecary, with Widge's living quarters; S Bass's house; and the backstage area at the Globe Theatre."

(If students have already seen the play or read the book this will be easier.) The locales in are:

- Dr. Timothy Bright's Apothecary in Berwick—in Elmet, Yorkshire England
- On the road to Simon Bass's house
- Simon Bass's House—Two levels show Widge's upstairs room, a kitchen, and a libu
- A city street in London
- Backstage at the Globe Theatre—two levels
- A rehearsal room at the Globe

Developmental/Guided Practice

1. Students should select a location to sketch out in pencil. They may work alone or with a More research can be done online or with books. Remind students that this is like a rough writing project. The sketch will give them an idea of the look of the setting. Also it must rem historically accurate.

2. Once the sketch is complete, set pieces like a bench, a desk, a bed, a tree, or any large pieces should also be sketched.

3. Students should choose the colors the set and furniture will have and add them into the

4. Finally, a title of the setting is added.

Independent Practice

1. The play will be presented in a "theatre" with floor space as wide and long as the classro in now. The space should be measured out and listed on the board in length and width. Ke space a rectangular shape. Go for the widest and longest parts of the room. This should be size of a small stage area in many theatres.

2. Give each student graph paper and calculators to shrink the "stage" down to scale. Ther figure out the size of their set in the space as well as the large furniture. Have each sq re graph paper equal to 6" x 6" or a square foot, depending on the size of the room. The stud label and make a key.

3. The students make a floor plan of their set and set pieces to scale.

4. Students use shoe boxes and cardboard to create a scale model of their set. They can use clay, crayons, paint, markers, photographs, or doll house furniture to put in their models.

Closure:

1. Students' scale models, floor plans, and original sketches are displayed for the class to see.

2. Each student writes a letter to the director, persuading him/her to choose the design that was don by the student. The letter should:

- Inform the director where the inspiration came from. Was it a painting, something read abou the period, or a photograph of the new Globe Theatre? Have the resources listed.
- Give at least three reasons why the design is the best choice for the scene that the student selected. Were the right colors, large set pieces, etc. used? Why were they added to the overall design?

Assessment:

1. Students researched artwork that was inspired by Shakespeare's plays.
2. Students researched London and the Elizabethan period.
3. Students sketched out a setting for a scene in *The Shakespeare Stealer*.
4. Students created a floor plan of their sketch to scale.
5. Students built a scale model of their scene's setting.
6. Students' work kept true to the historical time and place of the play, *The Shakespeare Steal* by keeping it during Elizabethan England in 1601.
7. Students wrote to persuade the director to choose their design, making sure that references inspiration and reasons for choices are in the letter.
8. The letter has correct grammar and mechanics.

Extensions: None

Teacher References:

The Shakespeare Stealer; Gary Blackwood; Puffin Books; 1998.

William Shakespeare and the Globe; Aliki; Harper Collins Publishers; 1999.

Shakespeare's England; ed., Horizon Magazine, Louis B. Wright; American Heritage Publishing Co Inc.; 1964.

Shakespeare; Martin Fido; Peter Bedrick Books, Hamlyn Publishing; 1978.

Shakespeare for Kids; Colleen Aagesen and Margie Blumberg; Chicago Review Press;1999.

Cultures of the Past: Elizabethan England; Ruth Ashby; Benchmark Books; 1999.

Shakespeare's Theatre; Andrew Langley, June Everett; Oxford University Press; 1999.

Bard of Avon The Story of William Shakespeare; Diane Stanley, Peter Vennema; Morrow Junior Books; 1992.

Shakespeare The Globe and the World; S. Schoenbaum; Folger Shakespeare Library, Oxford University Press; 1979.

Inside Story Shakespeare's Theatre; Jacqueline Morley, John James; Peter Bedrick Books; 1994.

The Best of Shakespeare; E. Nesbit; Oxford University Press; 1997.

Life in the Elizabethan Theatre; Diane Yancey; Lucent Books; 1997.

Author : Mary Beth Bauernschub
Kingsford Elementary School
Mitchellville MD

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Shakespeare Stealer: Fancy Fencing
(Part of Curriculum Unit Shakespeare Stealer)

Resource Type: lesson

Length: 2 days

Grade: 6,7,8

Subjects: Language Arts, Performing Arts, Physical Ed. And Health

Subtopics: Dance, Health, History, Literature, Theater

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: In the play *The Shakespeare Stealer*, sword fighting is very important to the plot of the story. Students learn and practice four ballet positions. They also learn a few simple and safe moves of stage sword fighting. They practice combinations of movement and create a sixteen-count pattern of movement. Students read Act V, scene ii, in Shakespeare's *Hamlet*. They watch three film versions of the sword fight at the end of *Hamlet* and will analyze and write a critique of the three versions of the fights.

Equipment:

- Computer: Mac or PC with Internet access
- Sound System:
- TV/Monitor:
- VCR or DVD player

Media & Materials:

- Recording: calm music,
- Video: 3 versions of *Hamlet*,

Printouts: This lesson does not have any printouts.

Student Supplies: Pencils, paper or notebook, and comfortable clothes and shoes for ease of movement

Other Materials:

1. Percussion instrument to beat out a rhythm.
2. *The Shakespeare Stealer* by Gary Blackwood.
3. *Shakespeare for Kids* by Colleen Aagesen and Margie Blumberg.
4. *Hamlet* by William Shakespeare.
5. VIDEO/DVD (three of any of the following): *Hamlet*, Castle Rock, 1996, starring Kenneth Branagh; *Hamlet*, PBS, starring Kevin Kline; *Hamlet*, Warner Brothers, 1990, starring Mel Gibson; *Hamlet*, BBC, 1980, starring Derek Jacobi; *Hamlet*, Two Cities Film, 1948, starring Laurence Olivier.
6. Optional: long tubes from wrapping paper to substitute for swords

Related Textbooks:

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Legends: Swashbucklers and Fops**
  http://www.legends.dm.net/swash/rapier.html

  This site utilizes primary sources reprinted in original spellings to describe the training and styles of sword fighting with a variety of weapons.

- **Shakespeare: The Complete Works**
  http://the-tech.mit.edu/Shakespeare/works.html

  This site contains the texts of the works of William Shakespeare.

- **U.S. Fencing On-Line**
  http://www.usfencing.org/Welcome/WhatIsFencing.asp

  This resource provides an introduction to fencing, including descriptions and pictures of the weapons used.

General Internet Resources:

- **Film Education**
  http://www.filmeducation.org

  This site provides teaching ideas and resources about film. In the film library, you can access recommended films for the classroom. You will also find study guides on various films and other resources for teachers and students.

- **Folger Shakespeare Library**
  http://www.folger.edu

  The Folger Library is a research institution that contains authentic editions Shakespeare's works and a collection of British and European books from the 15th-18th centuries, highlighting literature, culture, and religion.

- **Life in Elizabethan England: A Compendium of Common Knowledge, 1558-1603**
  http://renaissance.dm.net/compendium/index.html

  This site serves as a reference for those interested in the lives of people in Elizabethan England. Topics such as games, religion,

servants and masters, children, the Queen's suitors, and language are covered in depth.

National Standards for Arts Education:

- 5-8 Dance Content Standard 1 : Identifying and demonstrating movement elements and skills in performing dance
- 5-8 Dance Content Standard 2 : Understanding choreographic principles, processes, and structures
- 5-8 Dance Content Standard 4 : Applying and demonstrating critical and creative thinking skills in dance
- 5-8 Dance Content Standard 5 : Demonstrating and understanding dance in various cultures and historical periods
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Language Arts #1, #2, #3, #4
- Physical Education #1, #2, #3, #4, #5

Source of Standards:

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional

1. Students will identify and practice several ballet positions and

BEST COPY AVAILABLE

Objectives:

movements including: First, Second, Third, and Fourth Positions and Lunge.

2. Students will identify and practice several sword fighting movements and stances including: high and low moves; lunge; thrust; and touch.
3. Students, in pairs, will create a sixteen-beat movement combining the sword fighting moves.
4. Students, in pairs, will present their sixteen-beat sword fight to the class.
5. Students will read *Hamlet* (Act V, scene ii).
6. Students will observe three different film versions of an excerpt from *Hamlet*.
7. Students will write an analysis of the three film versions for similarities and differences in movement.

Strategies: Cooperative pairs,
Analyzing,
Interpreting,
Researching

Instructional Plan:

Warm Up:

Students should be dressed in clothing and shoes that are easy to move in. The teacher puts on calming, quiet music to help keep the class calm and quiet. Pair up students and move furniture so that each pair has a good space to move in.

The students will play a game called Mirrors, which will help them get used to working with and trusting the other person. To play the game, each pair will choose who will lead for the first round of the game. Students will face one another but not touch or talk. The leader will begin a slow movement and the partner should follow the movement. Partners should look each other in the eye. Remind students not to move quickly because it is hard to follow. When the teacher says, "Switch leaders," the person who was the mirror should become the leader. This activity should take about four minutes.

Introductory Activity:

Students alone will learn ballet moves for balance, which is an important skill in fencing. They may use a chair for support.

Begin in a Neutral Position. Stand up straight with hands at side,

shoulders down and relaxed, chest up, and feet parallel. Tell students to imagine that a balloon is attached to their chest and head, which pulls one upright.

Next warm up the body with the following ballet positions and moves:

First Position: Feet begin parallel, then the hips rotate and the toes face NE and NW in a turn-out. Heels remain touching. The weight is evenly distributed to each leg.

- *Relvé:* Holding onto the chair and facing it for balance, lift the heels off the floor. The body remains straight and upright. Repeat this for eight counts.
- *Demi-plié:* Holding onto the chair for balance, bend the knees. The heels remain on the floor and the body remains straight. Repeat this for eight counts.

Second Position: Feet move from the First Position's heels touching, to an open position with the feet still facing NE and NW but at shoulder width. The weight is evenly distributed.

- *Relvé:* Holding onto the chair and facing it for balance, lift the heels off the floor. The body remains straight and upright. Repeat for eight counts.
- *Demi-plié:* Holding onto the chair for balance, bend the knees. Heels remain on the floor and the body remains straight. Repeat for eight counts.

Third Position: Standing in Second Position, point the right foot, and in a small curved move, get the right foot's heel to touch the instep of the left foot. The weight is evenly distributed. Do eight relvé and demi-plié movements with the right foot in the Third Position. Then switch so that the left foot's heel is touching the right foot. Repeat the relvé and demi-plié moves.

Fourth Position: Standing in Third Position, take the left foot and slide it about 4-6" away from the right foot's instep. The weight is evenly distributed as eight relvé and demi-plié moves are practiced on the left and right side.

Lunges: While in Fourth position, shift your weight from being even on each foot, to shifting more weight on the front foot. The foot slides across the floor, with toe leading, to about 12" away from the original Fourth Position. The knee bends deeply, with the knee over the foot, while the foot remains flat. The back leg elongates and the heel presses up with the toes down. Do lunges on the right and left feet holding the

position for about 15 seconds. Hands rest on the lunging leg.

After learning the above moves, go back to First Position to stretch. Shake out the right arm, then the left arm. Shake out the right leg and left leg. Slowly roll the spine down so that the body is flopped over from the hip. The head and arms should dangle down like a rag doll. The legs should be bent a little. Slowly roll up, vertebrae by vertebrae. Repeat one more time.

Next, go to Second Position and take a breath in lifting both arms over the head. Slowly let out the air as the arms lower. Repeat two more times.

Curve and lead the left arm slowly toward the right side and stretch. Repeat eight times and then do it on the right side. With both curved arms together, stretch left and right. Finally, curve the left arm over the head going right and the right arm going left across the middle, stretch. Then switch directions. Repeat eight times.

Now roll the shoulders slowly front and back. Breath in with arms raised and release. This should only take from five to seven minutes.

Developmental/Guided Practice

Sword fighting came into vogue in the upper classes in Europe in the 14th, 15th, and 16th centuries, after gun power and firearms made it impractical for the knights to wear suits of armor. They learned fencing from the fencing masters who taught the foot soldiers how to attack and defend themselves. In Shakespeare's time, the plays had sword fights and battles in them. Often the stage directions simply say, "they fight." The players and apprentices practiced fencing so that it looked real, but that no one was injured.

Widge, Julian, Sander, and Nick in the play *The Shakespeare Stealer*, are learning moves and practicing every day. Mr. Armin and Bass/Falconer are masters at it. Today, fight directors teach actors the same safe fight moves that have been practiced in the theatre for hundreds of years.

Students line up in rows giving enough space for their arms to reach out and not touch anyone on the side or in front of them. Give each person a good 12" of free space from the outstretched arm. Staggering the line, so that one student is in front and one is in back, will help. The teacher stays in front of the class. The students will mirror the movement of the teacher.

The teacher stands in front with a student to model where the area or safety is for the students. The target area is from the shoulders to the hips. Right-handed people should use the right side to learn this. Left-handed people should use their left side. Teachers should point out that the student should pretend they are holding the fencing weapon in their dominant arm (Wrapping paper tubes are not recommended to be used as "weapons" at this early stage. Tell the students that once they practice the moves and create their own, then they can perform with the tubes.)

WARNING: At no time is any move to target the head or groin.

The teacher now models the moves, moving in slow motion for safety. The knees should always be slightly bent. After each new move is learned, review the old moves.

Salute: Stand straight in Third Position with the dominant arm bent close to the body and raised in front of the face. The arm that is not dominant is straight at the side. The hand goes down and straightens out toward the opponent.

On Guard: Stand straight in Third Position with the dominant arm waist-high, bent, and facing the opponent at a right angle. The other arm is shoulder high and bent. That hand is flat and the palm faces the floor. The feet open to the Fourth Position. The arms remain the same.

High: 'Sword' held about chest high at a diagonal.

Low: 'Sword' held pointing toward the floor at a diagonal.

Thrust: The arm is extended and the 'sword' is directed toward the opponent's navel.

Lunge: Start in Fourth Position, like the lunge in ballet, except to get into it, the feet move starting with the heel first, then the toes. It usually a two-step move. The front knee is over the ankle and the back foot is flat on the floor. The arms are extended straight and in opposite directions. The dominant arm is thrusting.

Retreat: Start from Fourth Position and as the opponent advances, the move is toe to heel. The arms are extended and straight going in opposite directions.

Highward: Stand in Fourth Position, find the center of the body and raise the dominant arm to about 12 o'clock. Make a semicircle in clockwise motion. Practice this a few times, stopping about 6 o'clock.

Then practice moving in a full circle from 12 to 12. Finally practice moving counter clockwise.

Loward or *Baseward:* Stand in Fourth Position, find the center of the body, and turn from 6 o'clock to 12 o'clock in a curved sweeping motion moving clockwise. Practice a few times, stopping at 12 o'clock. Then practice moving in a full circle from 6 to 6. Finally practice moving counter clockwise.

Top Hat: Each student should go back to their "Mirrors" partners. Face your partner, but at a safe distance away. Both do a "Highward" move in a full circle, moving clockwise. Where both 'swords' and crosses slightly meet is called "Top Hat." Try meeting at a "Loward" position.

Engage: The 'swords' are touching.

Disengage: 'Swords' separate by both moving counter clockwise. Point 'sword' in a low position.

NOTE TO TEACHER: The book, *Shakespeare For Kids*, has a very clear fight sequence in it as well as well as how to make a sword.

Independent Practice

Students, in pairs, will create their own fight sequence. They have sixteen moves to make. They should use the moves taught in the Guided Practice. This is where the wrapping paper tubes could be used. The moves should be practiced and presented in slow motion. This will ensure that students pay attention to each other and that the moves are completed correctly and safely. Inform students that choreographers always make sure the actors practice in slow motion first. Give them ten to fifteen minutes to create the sequence before they present it to the class present in slow motion.

WARNING: Any students who move at a regular speed or get carried away should be removed from the activity.

Closure:

Begin by reviewing with the class what they learned about staged sword fights, then read Act V, scene ii, of Shakespeare's *Hamlet*.

Since students now have a little knowledge about staged sword fights, they are going to be critics of three different interpretations of the fight at the end of *Hamlet*. Have three different versions of this scene cued

up to view on video or DVD.

Watch the scenes. Students should take notes during and after each scene. Tell students to divide a piece of paper into thirds, lengthwise. At the top of each column, they should write the actor playing the part of Hamlet in each film. Then fold the paper in half. "Likes" can go on the top half and "Dislikes" can go on the bottom half. Give a few minutes for reflection after each version has been shown.

After all three versions have been seen, analyze and discuss what was the same in all three and what was different. Students should then write a critique of the fight sequences. They should express their opinion as to why one was better than the others, with examples supporting their reasons from the films.

Assessment:

1. Students learned and practiced ballet movements.
2. Students learned and practiced sword fighting moves.
3. Students worked cooperatively and safely with a partner.
4. Students created, with a partner, a sixteen-move sword fight.
5. Students analyzed and critiqued three different versions of Act V, scene ii, of *Hamlet*.
6. Students supported their critique with examples from the films.
7. The critique has correct grammar and mechanics.

Extensions: None.

Teacher References:

The Shakespeare Stealer; Gary Blackwood; Puffin Books; 1998.

The Principles of Classical Dance; Joan Lawson, Anthony Dowell, and Anthony Crickmay; Alfred A. Knopf; 1980.

Shakespeare for Kids; Colleen Aagesen and Margie Blumberg; Chicago Review Press;1999.

Fencing; Jo Shaff; Atheneum; 1982.

The Art and Science of Fencing; Nick Evangelista; Masters Press; 1996.

The Art of Fencing; Jules Campos; Vantage Press; 1988.

Shakespeare For Dummies; John Doyle & Ray Lischner; IDG Books

Worldwide; 1999.

Life in the Elizabethan Theatre; Diane Yancey; Lucent Books; 1997.

Author : Mary Beth Bauernschub
Kingsford Elementary School
Mitchellville MD

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Shakespere Stealer: Playing with Puns
(Part of Curriculum Unit Shakespeare Stealer)

Resource Type: lesson

Length: 2 hours, with homework assignment

Grade: 6,7,8

Subjects: Language Arts, Performing Arts

Subtopics: English, Literature, Theater

Intelligences Being Addressed:
- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Verbal/Linguistic Intelligence

Dimensions of Learning:
- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students compare the puns and word play in selected scenes of the plays, *The Shakespeare Stealer* by Gary L. Blackwood and *Twelfth Night* by William Shakespeare. Students read Blackwood's scenes with the class and in groups, and interpret the meanings of

Shakespeare's writings. Students perform part of a selected scene and write a short essay explaining how the playwrights used puns and word play to give their characters wit.

Equipment:

- Audio Recorder: and audio tapes
- Computer Mac or PC with Internet access, and printer

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: Pencils and notebooks or paper

Other Materials:

1. *The Shakespeare Stealer* by Gary Blackwood
2. *Twelfth Night* by William Shakespeare
3. Copies of handout of selected scenes/monologues from the play *The Shakespeare Stealer*
4. Copies of scenes from *Twelfth Night* (Act I, Scene v; and Act II, Scene ii). You can find these on the Internet site, The Complete Works of William Shakespeare.
5. A dictionary and thesaurus for each pair or group of students

Related Textbooks: None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Folger Shakespeare Library**
  http://www.folger.edu

  The Folger Library is a research institution that contains authentic editions Shakespeare's works and a collection of British and European books from the 15th-18th centuries, highlighting literature, culture, and religion.

- **Mr. William Shakespeare and the Internet**
  http://shakespeare.palomar.edu/default.htm

  This site has a double mission: to serve as a guide to Shakespeare resources already available on Internet, and to present new Shakespeare material that is unavailable

elsewhere on the Internet.

- **Shakespeare: The Complete Works**
  http://the-tech.mit.edu/Shakespeare/works.html

  This site contains the texts of the works of William Shakespeare.

General Internet Resources:

- **Absolute Shakespeare**
  http://absoluteshakespeare.com/

  Here you can find study guides with brief summaries of plots for each play and commentaries that explore the meaning of each play scene by scene. There are also studies of characters, a list of films made of the plays, and additional Web links.

- **Shakespeare Illustrated**
  http://www.cc.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/Shakespeare.html

  Shakespeare Illustrated explores nineteenth-century paintings, criticism and productions of Shakespeare's plays and their influences on one another. This site is maintained by Harry Rusche, Professor of English at Emory University.

- **Shakespeare Magazine**
  http://www.shakespearemag.com/

  Shakespeare Magazine is for teachers of Shakespeare and enthusiasts of the Bard of Avon. You can access featured articles, and in the Teacher's Resource section, you can find a number of good lesson plans.

National Standards for Arts Education:

- 5-8 Theatre Content Standard 2 : Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 5-8 Theatre Content Standard 4 : Directing by organizing rehearsals for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Click here for additional information on the National Standards for Arts Education

BEST COPY AVAILABLE

Other National Standards:

- Language Arts #1, #2, #3, #4, #5, #6, #7, #8

Source of Standards: McRel, ARTSEDGE

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1. Students will interpret language used to create humor in the scene of a play.
2. Students will compare playwrights Gary Blackwood and William Shakespeare and their use of puns to give characters wit.
3. Students, working in cooperative groups, will analyze meaning and puns in a short scene.
4. Students will present the scene to the class.
5. Students will write a small essay, supporting the idea that both Blackwood and Shakespeare used puns in their plays to give their characters wit.

Strategies: Cooperative groups
Analyzing
Comparing and contrasting
Interpreting

Instructional Plan:

Background Information

Twelfth Night was chosen to compare to *The Shakespeare Stealer* for several reasons:

- Robert Armin, a character in the modern play, was based on the original Feste, the Clown in Shakespeare's play.
- In *The Shakespeare Stealer*, Julia disguises herself as a boy, Julian, to do something that she loves to do. Viola in *Twelfth Night* also disguises herself as a boy.
- *Twelfth Night* is fairly clear of some of the bawdiness that other Shakespearean comedies have.
- Widge and the other apprentices practice sword fighting. There are two sword fights in *Twelfth Night*: one in Act III, Scene iv (beginning at about line 225) between Viola and Sir Andrew Aguecheek; the other in Act IV, Scene i (beginning at about line 23) between Sir Andrew Aguecheek and Viola's twin, Sebastian. Both sword fights are filled with puns and fun to read and act out. Although this scene is not explored in the Independent Practice section of this lesson plan, it could be easily used in place of one

BEST COPY AVAILABLE

of the scenes listed.

Warm Up:

Playwrights enjoy playing with language to create characters. Probably no greater example is that of the characters created by William Shakespeare. The characters are still so convincing today because he gave each a unique voice. One of the ways he built personalities for his characters was to make them quick-witted. Audiences enjoy listening to the pun-filled witty lines uttered by many of his characters. Actors and directors search for meaningful ways to present these words clearly to the audience so that the humor of a character or plot line are conveyed.

Gary Blackwood, in his play *The Shakespeare Stealer* has also adopted the use of puns to build his characters. Listen to the following monologue. The character is John Heminges. He has just given the prompt book to Widge, a new apprentice in the Lord Chamberlain's Men.

The teacher reads the following:

"Widge, you hold the b-book. If Sander or anyone seems l-lost for a line, f-feed him a few words. Not a whole m-mouthful, just a t-taste, to start his chawbones m-moving. Can you do that?"

Discuss what Heminges is telling Widge to do and why. Ask for support for the answer. What can you tell about Heminges from this brief line? (He is a senior company member. He is responsible for the jobs in the theatre. He has a stammer. He is witty because he takes the idea of "feeding the lines" to the actors as if giving them food, i.e., "mouthful," "taste," "chawbones moving.)

Introductory Activity:

Give out the handout with the selections from Gary Blackwood's *The Shakespeare Stealer*. Have students read the handout quietly to themselves looking for examples of puns and word play. They should highlight the words or phrases and write an explanation for each, giving support in their answers. Students should take notes. Give the students about five to seven minutes to find the puns and word play.

Discuss interpretations and support for their choices. Have several volunteers bring the dialogues alive in short scene readings.

Developmental/Guided Practice

Have students silently read Act II, Scene ii from Shakespeare's *Twelfth Night*. In this scene, Viola, a young woman disguised as a male servant named Cesario, has just left the Lady Olivia. Viola had been sent there by her master, Orsino, (whom she loves) to declare his love to Olivia. Olivia fancies Cesario (Viola) and sends her servant, Malvolio, with a ring to return to Cesario.

Have two students read the Mavolio/Viola scene and have one read Viola's monologue. Make

an audio tape of the readings.

Divide the class in half. One half analyzes the exchange between Malvolio and Viola. The other analyzes Viola's monologue. Students highlight the puns and word play and interpret what the Shakesperean language means in modern English. Tell students to take careful notes. Give students about ten minutes to do this activity.

Have student volunteers reread the scene and monologue. Make an audio recording of the readings. Listen to the recordings and compare the way they are presented.

Independent Practice

The class now examines a longer scene from *Twelfth Night* (Act I, Scene v). This is the scene that sets up the scene the students have just analyzed. Maria, Olivia's maid, teases the Clown, Feste. Olivia and Feste verbally joust. Cesario (Viola) arrives with declarations of love from Orsino to Olivia. Olivia falls for Cesario (Viola) and sends Malvolio after her with a ring.

Divide the class into seven cooperative groups. They are to find the puns and word play in the assigned section and keep notes on their findings. Give the students 30 minutes to complete this activity.

- Group 1 looks at the scene between Maria and Feste (lines 1-30)
- Group 2 looks at the scene between Olivia, Feste, and Malvolio (lines 31–98)
- Group 3 looks at the scene between Maria, Olivia, Feste, and Sir Toby Belch (lines 99–138)
- Group 4 looks at the scene between Malvolio and Olivia (lines 139–163)
- Group 5 looks at the first part of the scene between Viola and Olivia. It begins with Olivia's line, "Give me my veil," and ends with her line, "we will hear this divinity." (lines 164 - 219)
- Group 6 looks at the second part of the scene between Viola and Olivia. Begin with Olivia's line, "Now, sir, what is your text?" and end on Viola's line, "Farewell, fair cruelty." (lines 219 – 289)
- Group 7 looks at the final monologue of Olivia (lines 290 – 313)

The groups should select actors to read their section of the scene and practice for ten to fifteen minutes before they present the scene to the class. The actors should work on making sure the true meaning of a character's lines is conveyed clearly.

Closure

The groups, in sequential order, present each section of the whole scene to the rest of the class. The audience listens for the word play and puns.

For homework, each student writes a short essay answering the prompt:

Compare the plays *The Shakespeare Stealer* and *Twelfth Night*. How do the playwrights Gary Blackwood and William Shakespeare use puns and word play to build characters and demonstrate the characters' wit? Use examples from the plays to support your work.

Assessment:

1. Students worked cooperatively in their assigned groups.
2. Students identified the puns and word plays in the scenes studied in class.
3. Students presented assigned scenes with an understanding of the language and meaning of the puns and word play.
4. Each student wrote an essay answering the prompt that compared the two plays.
5. Each student used correct grammar and mechanics to write the essay.

Extensions: None

Teacher References:

The Shakespeare Stealer; Gary Blackwood; Puffin Books; 1998.

Twelfth Night; William Shakespeare.

Shakespeare Made Easy: Twelfth Night; William Shakespeare; edited and rendered into Modern English by Alan Durband; Barron's; 1985.

Twelfth Night: Complete Study Edition; William Shakespeare; edited by Sidney Lamb; Cliff's Notes; 1967.

Tales From Shakespeare; Charles and Mary Lamb; Puffin Books; 1994.

Bravo, Mr. William Shakespeare; Marcia Williams; Candlewick Press; 2000.

Favorite Tales From Shakespeare; Bernard Miles and Victor G. Ambrus; Rand McNally and Company; 1976.

Shakespeare Stories; Leon Garfeild and Michael Foreman; Houghton Mifflin; 1985.

The Best of Shakespeare; E. Nesbit; Oxford University Press, Inc.; 1997.

Clues to Acting Shakespeare; Wesley Van Tassel; Allworth Press; 2000.

Shakespeare for Dummies; John Doyle and Ray Lischner; IDG Books Worldwide; 1999.

The Playing Is the Thing; Anita Jesse; Wolf Creek Press; 1996.

Author : Mary Beth Bauernschub
Kingsford Elementary School
Mitchellville MD

SHAKESPEARE QUOTES AND LINES

1. What's in a name? That which we call a rose
   By any other name would smell as sweet.
2. The course of true love never did run smooth.
3. Some are born great, some achieve greatness,
   and some have greatness thrust upon 'em.
4. A friend should bear his friend's infirmities.
5. I had rather have a fool to make me merry
   than experience to make me sad.
6. Men of few words are the best men.
7. Look like the innocent flower,
   But be the serpent under it.
8. The better part of valour is discretion.
9. All the world's a stage,
   And all the men and women merely players:
   They have their exits and their entrances;
   And one man in his time plays many parts.
10. I have not slept one wink.
11. Life's but a walking shadow, a poor player
    That struts and frets his hour upon the stage,
    And then is heard no more. It is a tale
    Told by an idiot, full of sound and fury,
    Signifying nothing.
12. Something is rotten in the state of Denmark.
13. The quality of mercy is not strained,
    It droppeth as the gentle rain from heaven
    Upon the place beneath. It is twice blest:
    It blesseth him that gives, and him that takes.
14. Though this be madness, yet there is method in't.
15. We are such stuff
    As dreams are made in; and our little life
    Is rounded with a sleep.
16. I must be cruel only to be kind.
17. A horse! A horse! My kingdom for a horse.
18. He hath eaten me out of house and home.
19. How hard it is for women to keep counsel.
20. The wheel has come full circle.
21. It is a wise father that knows his own child.
22. O, my offence is rank! It smells to heaven.
23. Good night sweet prince;
    And flights of angels sing thee to thy rest.
24. Friends, Romans, countrymen, lend me your ears.
25. It was Greek to me.
26. Out of this nettle danger we pluck this flower safety.

Excerpt from T*he Shakespeare Stealer*

By
Gary Blackwood

FIRST SCENE

(Horse whinnies O.S. Right. Falconer reacts, abruptly puts away the flask and loosens his rapier in its sheath, looking about and listening intently. THREE THIEVES enter at Left, led by a BURLY MAN armed with a wheel-lock pistol. His three fellows carry swords or daggers.)

BURLY MAN: Don't move, if you value your life.

FALCONER: *(unexpectedly amiable)* God rest you, gentlemen.

BURLY MAN: God is it? Don't tell me you're a parson?

FALCONER: No, no. Far from it.

BURLY MAN: Good. I don't like doing business with parsons. They're too parsimonious. *(Laughs)* All right, let's have it, then.

FALCONER: Have what?

BURLY MAN: *(Laughs again)* Have what, 'a says! Why, have a pot of ale wi' us, of course. *(More soberly)* Come now, enough pleasantries. Let's have your purse, man.

FALCONER: *(Pulls out his hefty purse. Still amiable.)* Ah. Forgive me for not taking your meaning.

BURLY MAN: Oh, aye, an you forgive me for taking your purse.

(Falconer steps to the man, who holds out a hand for the purse. Instead of handing it over, Falconer swings it swiftly upward, catching the burly man alongside the head. The man cries out, crumbles to the ground; his pistol goes off wildly. The other thieves spring forward. Falconer draws his rapier, parries an ineffectual blow, kicks the man in the groin. A second blow he deflects with his cloak, bashes the man in the face with the hilt of his rapier. Widge picks up a rock, but has no chance to use it. Falconer grasps the third man's blade in his cloak-wrapped hand, yanks it away, and slices the man's ribs with his own sword. With the thieves lying about groaning, Falconer lifts his purse with the point of his sword, flips it in the air, catches it, then shakes a single coin from it and throws it at the burly man's feet.)

FALCONER: If this is a toll road, you might simply have tolled me.

BURLY MAN: *(Laughs, then groans in pain)* Would that you had been a parson after all.

SECOND SCENE *(Takes place after fencing practice. Widge and Julian have been practice partners and Widge has been pretending to have been hurt by Julian.)*

JULIAN: Well. Perhaps you're not such a bad sort after all, for a country wight.

WIDGE: Is that the London way of giving a compliment?

JULIAN: I suppose it is.

WIDGE: I' that case, I suppose you're not such a bad sort either-for a city wight.

JULIAN: Touch. Your point. So, how do you come to be in London?

WIDGE: That's something of a long tale.

JULIAN: Well, bob it for me.

THIRD SCENE: *(Widge has just made his first stage appearance and comes off-stage to senior company members.)*

ARMIN: Well, you survived your baptism of fire. How did it feel to be onstage for the first time?

WIDGE: I hardly ken. It was like…like being in a dream. Did I say me lines right?

SANDER: Even the Pedringano.

POPE: I remember well my first faltering steps upon the boards.

ARMIN: I had no idea they had boards so long ago.

POPE: Oh, we knew how to make boards well enough. It wasn't until your time that we learned how to make the *audience* bored.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

	This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.
X	This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").